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ABSTRACT

This proposal describes the organization and implementation of a "World Steel Drum Ensemble" as a strategy to solve the problems of low minority academic achievement, high minority discipline incidents, and minority isolationism. The drum ensemble studied and performed music from Caribbean, Hispanic, and African heritages in a middle school setting in a Florida urban school district where about 30 percent of students were eligible for free lunch. Program implementation involved at-risk students who were joined with average and above-average students in the ensemble to perform music complimentary to cultures of at-risk students, promoting an appreciation of the minority cultures. The target population was the 20 students from various ethnic backgrounds who made up the ensemble. Knowledge of cultures other than their own improved for all target students from a previous 20 percent to 80 percent, as measured by a pretest and posttest. Ninety percent of target students were academically successful in all subjects, when success was defined as a "C" or higher. A similar 90 percent did not receive any discipline infraction reports during the practicum. The benefits of this multicultural music education were shared through videotapes and performances. Five appendices contain questionnaires used to determine student and educator reactions to the program. There are 13 references. (SLD)

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MULTI-CULTURAL AWARENESS PROJECT, THE ORGANIZATION AND IMPLEMENTATION OF A "World Steel Drum Ensemble"

by
STANLEY G. LAWSON

A Practicum Report
submitted to the Faculty of the Center for the
Advancement of Education of Nova University in partial
fulfillment of the requirements for the degree of
Educational Specialist

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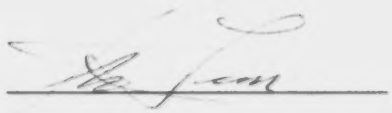
Signed: 

Abstract

This proposal describes the organization and implementation of a "World Steel Drum Ensemble" as a solution strategy to solve the problem of low minority academic achievement, high minority discipline incidents, and minority isolationism. The "World Steel Drum Ensemble" studied, rehearsed and performed music from Reggae, Caribbean, Salsa, Latin, African, Mariachi, and American genre.

The implementation of the "World Steel Drum Ensemble" involved at-risk students, interspersed with average and above average students in a performing ensemble that studied, rehearsed, and performed musical styles complimentary of the at-risk cultures. The "World Steel Drum Ensemble" utilized parents, students, administration, and the community to implement an understanding and appreciation of the minority cultures and their musical heritages.

The implementation utilized after school rehearsals,

study sessions, and performances. Report cards, verbal responses, and written responses measured outcomes.

Outcomes were as follows:

1. One hundred percent of the target students' knowledge of cultures other than their own increased from a previous 20 percent level to 80 percent. This 60 percent increase in cultural knowledge was measured by analyzing the responses on a pre and post cultural knowledge survey. The criteria used in determining cultural knowledge was a minimum score of 80 percent on the post-cultural knowledge survey. (Appendix C)

2. Ninety percent of the target students achieved successful academic achievement in all subjects. The criteria used to determine successful academic achievement was a C or higher in all subjects on the target students' report cards.

3. Through the infusion of critical thinking, 90 percent of the target students did not receive any discipline infraction reports. This objective was measured by a review of the practicum site discipline reports.

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Chapter I

PURPOSE

This practicum took place in a public school system located in the Central Highlands of Florida. This school system was comprised of 19 elementary, 10 middle, and 9 high schools. The focus of this practicum was multi-cultural music education in the middle school. The middle schools of this district were comprised of grades six through eight.

The total district student population was 26,673. There were 20,973 White students, 4,432 Black students, 1,018 Hispanic students, 194 Asian students, and 55 Indian students.

The school system was governed by a five member school board and administered by a superintendent and two assistant superintendents. The district employed 1,386 instructional and 1,252 non-instructional personnel. The yearly expenditure per pupil was estimated at $4,299.

In the 1989-90 school year, the district experienced a 6.97 percent student drop-out rate. This percentage represented 337 students. This was the lowest student drop-out rate since 1982-83 when 6.73 percent of the students dropped out of school. Approximately 6,378 students received free or reduced lunches. This figure represented 33 percent of the total school population and indicated that a significant number of the district's student populus were economically disadvantaged. Approximately 3,900 students were identified as handicapped or gifted and received exceptional student education services.

Music education was offered in grades K-12 with 18 elementary vocal music teachers, 7 middle school vocal music teachers, and 5 high school vocal music teachers. Instrumental music was offered in grades 6-12 with 7 middle school band directors and 5 high school band directors. There were a total of 40 instrumental and vocal music teachers in the district,

K-12. There were 3 music teachers that taught both vocal and instrumental music at the secondary level.

The author served in the capacity of middle school instrumental director at the practicum school site. The author has a Master's of Music Education degree and is certified in music grades K-12. The author has been a practicing music educator for sixteen years and has taught music education at all levels.

The practicum was implemented in a middle school within the district as before mentioned. The practicum site was located in a predominately Black area of the city and was surrounded by residential dwellings. The area surrounding the practicum site was representative of low, socio-economic status. The practicum site had a total enrollment of 678 students which included a 23.36 percent minority populus. The practicum site had seen a 2.97 percent increase in students of Caribbean and Latin descent in the past two years. The

practicum site served grades six through eight.

The minority students at the practicum site represented the majority of at-risk students. The minority students exhibited the characteristics used to identify at-risk students and, for the most part, remained seperate and isolated on the campus. They tended to exhibit frustration in the area of multi cultural awareness.

The mission of the practicum site was the achievement of student self-esteem and the realization of individual academic success. The goal and vision of the practicum site was to instill in each student the school's motto, "Everybody is Somebody at our School".

The school personnel at the practicum site felt, as does the district personnel, that the focus of education is the physical, social, emotional, and intellectual development of each student. The staff at the practicum site were continually striving to involve parents and the community in the total

education of all students.

The target population for this study was twenty middle school students with various ethnic backgrounds. These students were chosen from a randoin sample of the practicum site school populus.

In September of 1990 the author surveyed all music teachers in the district regarding the teaching of multi-cultural awareness units in the music classroom. (Appendix A) It was discovered that the music styles and customs of Africa, the Caribbean, Creole, and the Latino cultures were not a part of any current music curriculum in the district. A survey completed in January of 1991 revealed that only one minority instrumental music teacher was employed in the district. (Appendix B) Research has proven that minority role models have proven successful in contributing to the educational success of Afro-American students (Curtis, 1988). It was discovered that the study and performance of African-

American, Caribbean, and Latin music was void from the district curriculum. This void further confirmed the non-existence of multi-cultural music education for students.

The documentation of the lack of multi-cultural music education in the district further contributed toward the isolationism being experienced by the minority school populus. The practicum site had seen a 2.97 percent increase in students of Caribbean and Latin descent in the past two years. No modifications had been made to assure cohesive cultural assimilation.

The Caribbean and Latin students had not firmly identified with the Anglo-American or Afro-American cultures and had remained independent and isolated from campus activities. The assimilation of cultural differences presented difficulties for these minority groups. The cultural assimilation difficulties were evidenced by high minority discipline incidents and low minority quarterly grade reports.

Contrasting discipline rates clearly indicated the practicum site was experiencing a critical problem in terms of effectively working with it's minority population. Statistics revealed the practicum site was experiencing an 88 percent minority discipline incident rate and a 19 percent minority suspension rate. The White student populus discipline referral rate was fourteen percent and the White suspension rate was four percent.

Lack of cultural awareness and understanding also contributed to a minority low academic achievement rate. The practicum site academic reports showed a 76 percent "C" or better average among White students and only a 42 percent "C" or better average among minority students.

In addition to minority low grades and high discipline incident rates, the minority students at the practicum site did not mingle with other students on campus. Evidence of minority group cohesiveness and isolation from other student

groups were found in student club membership. The practicum site had four student clubs that clearly revealed minority isolationism. These four student clubs have a 94 percent White populus and only a six percent minority populus. This gap showed the minority students were not cohesive with the general student populus of the target school.

Faculty and staff recognized the need for cultural understanding and awareness on the campus as an outlet for reducing the sense of isolationism being experienced by these minority groups. The lack of cultural exchange activities and multi-cultural education at the practicum site had manifested into the educational areas previously mentioned resulting in a negative learning environment for minority students. This negative learning environment was based on students' misconception of cultures other than their own and on a lack of understanding about different cultures. A cultural knowledge survey was given to the practicum author's students.

(Appendix C). The results of this survey revealed that 80 percent of the students did not know or understand cultures other than their own. The survey further revealed students choose students of a similar cultural heritage to their own to form associations.

It was to be expected that students would know more about their own culture than that of other cultures, but the 80 percent lack of cultural knowledge was excessive in today's international society. Instead of a 20 percent knowledge level of various cultures, the students should have had an 80 percent knowledge level about different cultures. The problem this practicum addressed, therefore, was the development of an intervention strategy that would lessen the 60 percent gap between the target students' knowledge of their own culture and that of other students' cultures by 60 percent so that the target students' knowledge of cultures other than their own would be 60 percent or higher.

The outcome objectives for this practicum at the conclusion of the twelve week implementation period were:

1. One hundred percent of the target students' knowledge of cultures other than their own will increase from the current 20 percent level to 80 percent. This 60 percent increase in cultural knowledge will be measured by analyzing the responses on a pre and post cultural knowledge survey. The criteria used in determining cultural knowledge will be a score of 80 percent on the post-cultural knowledge survey. (Appendix C)

2. Ninety percent of the target students will achieve successful academic achievement in all subjects. The criteria used to determine successful academic achievement is a C or higher in all subjects on the target students' report cards at the conclusion of the practicum sites' grading period.

3. Through the infusion of critical thinking, 90 percent of the target students will not receive any discipline infraction reports. This objective will be measured by a review of the practicum site discipline reports.

Chapter II

RESEARCH AND SOLUTION STRATEGY

Even as late as 1988 minority students were continually isolated because of cultural misunderstandings. In a small secondary school in 1988, a group of Black students were disciplined because of clapping during an assembly featuring a gospel singing group. This type of minority cultural unfamiliarization has further widened the gap of cultural diversities. (Curtis, 1988).

In 1982, public school educators began to realize the need to further educate teachers, administrators, and the public concerning the influx of Caribbean families. Many Rastafarian families were completely misunderstood because they wore their hair in dreadlocks. The term Rastafarian decribes members of a religious and political organization called Rastafari. The beginnings of this group originated on

the island of Jamaica in the 1920's. Members of the Rastafari group presently live on many Caribbean islands, as well as other parts of the world. They are best known for their popular style of music, known as Reggae. The music of the Caribbean, including Reggae, became popular in coastal communities and an appreciation started to grow for this proud heritage. With the advent of popular music artists such as Marley, Othello Molineaux, and The Steel Bandits, the public became interested in the cultural heritage, musical origins, and the diversities of minority populations.

In 1987 Paul Simon organized an African-American concert to help ease tensions in the civil war torn area of South Africa. The "Graceland" concert, held in Johannesburg, South Africa brought together artists that had been permanently exiled from Africa because of religious and political beliefs. This concert featured music of African, Anglo-American, Latino, and World Music cultures. The

government gave special permission for their musical cultural heritage songs to be performed, and the entire world realized the dreadful plight of the peoples of South Africa. A recent free concert in New York's Central Park by Paul Simon and world music performers attracted over 700,000 fans of multi-cultural music. This popularity of multi-cultural music has confirmed that music has and will remain to be a communicator of culture and misunderstood differences.

Music has often been called the "Universal Language". Students from kindergarten through college level study culture, heritage, and musical style in the educational institutions on a daily basis. The American educational system has not become united in showcasing musical understanding and appreciation of all forms of international music. We tend to indoctrinate young people with Anglo-American musical heritage and preclude the many other international musical heritages. (Shehan, 1988)

The influences of Creole or Caribbean musical styles have been popularized by steel drum musicians. The steel drum heritage began in Africa first by utilizing different size logs for different pitches. After the advent of metals, African musicians used metal plates for a more ringing timbre. It was soon found in the mid 1800's that these metal plates would produce a different pitch according to their size and thickness. African musicians began to suspend these different size plates and objects of metal, to produce a wide range of harmonics. This sound that metal produced quickly became a traditional trademark for many African tribes.

The slave trade of Europe and America quickly ended the peaceful existence of many Africans. The slave ships bound for America would normally take a southern route by South America up through the Caribbean and on to America. The closest point where these slaves would pass by land was near the island of Trinidad. Many slaves would try to jump ship

near this island. The ones who survived and gained their freedom from the slave merchants were few in number. (George, 1980)

Those Africans that did survive soon became the major populus of Jamaica, Trinidad, Barbados, and the many other islands of the Caribbean. These native Africans quickly fell under British and French rule and at least would not live a life bound in shackles.

These Africans brought to the islands their culture and heritage of a centuries old civilization. With them, of course, they brought their musical heritage and their internalized pleasure of rhythmic metal timbres. The Africans, now residents of the Caribbean islands, picked up any metal object they could find to perpetuate their musical discovery. Tin cans, plates, and discarded metal scraps were struck in rhythmic harmonies to fondly recall their native homeland.

The industrialized world began to utilize metal more and

more in the early 1900's and the African natives became united with their African musical heritage. This music was still very crude and unrefined but gave the African people a sense of heritage and unification.

The governments that were in rule on these Caribbean islands quickly saw these musical gatherings as a revolt and a cause of racial tensions. The governments outlawed the playing of "pans" on the Caribbean islands and strictly enforced this action. The African residents began to meet secretly and the art of refinement began for the steel drum. It was not until 1946 that a steel drum was allowed to be played in public. This performance was aired on a small radio station in Trinidad. The steel drum performer rested a small steel drum that had been hammered into different thicknesses for varying pitches on his lap and performed the first recorded steel drum composition.

The steel drum maker actually uses 55 gallon drum

barrels for the crafting of this instrument. The varying degrees of depth determine the highness or lowness of the instrument's pitch.

The steel drum has presently evolved into a very popular sound that is utilized in every aspect of musical performance. The steel drum is still crafted from 55 gallon barrels. (Olsen, 1991) The present Caribbean or Creole musical style has become a fusion of African, Latin, Reggae, Anglo-American, and Mariachi cultures. These styles were the focus of this multi-cultural implementation.

The educational cultural cohesiveness that is found in many public schools is directly influenced by the implementation of multi-cultural educational curricula and faculty awareness training. The California State Music Framework states that opportunities for special preparation should be offered to teachers who work with minority groups and students in under-privileged areas. In February of 1978

the Los Angeles Unified School District (LAUSD) started to explore ways to familiarize teachers who work with minority groups and children concerning cultural differences. The first step by the LAUSD was to implement a staff development program to assist in studying the history, sociology, and psychology within Black music history. This multi-cultural awareness program within the LAUSD proved worthwhile when 500 elementary and secondary teachers and administrators enrolled in a series of inservice training sessions. After eight two-hour weekly classes, the majority of the participants surveyed, indicated they had substantially increased their understanding and appreciation of African-American culture. (Anderson, 1980)

A feeling of isolationism and non-cohesiveness was statistically evidenced by many high minority drop-out rates, poor academic achievement, and poor discipline records. (Curtis, 1988) Students that were involved in the study and

appreciation of multi-cultural heritages and customs developed an understanding and appreciation of minority cultures. (Kebede, 1982) Working directly with minority students, familiarizing them with their own culture, and then, introducing those students to the culture of their present environment has decreased drop-out percentages and increased academic achievement. (Anderson, 1991)

The instruction of critical thinking skills has proven successful by allowing students to actively question and answer peer and cultural concerns without fearing an incorrect response. Organizing thoughts on cultural concerns by students led to the identification of a central problem. After identifying the problem, the students defined and clarified that problem. Assisting students to openly discuss cultural problems naturally led to solution strategies. These solution strategies were topics that led to many discussions, and out of these discussions, a consensus of opinions was agreed upon.

The solution strategy that was agreed upon by the majority proved to be "worth the try". (VanTassel-Baska, 1988)

Solution Strategy

In the practicum site school district there was a documented need for multi-cultural education. The non-existence of any multi-cultural music education curriculum, was an immediate concern.

The solution strategy selected to fill this need and to actively address cultural awareness was to implement a "World Steel Drum Ensemble". The solution strategy of "World Steel Drum Ensemble" was selected because it:

1. Assisted in serving the needs of all students
2. Assimilated minority cultural heritages and customs to the practicum school district by performances and clinic workshops.
3. Provided parents, students, teachers, and the community an insight into multi-cultural musical study
4. Allowed multi-ethnic groups of students and parents an opportunity to interact to achieve a common goal

5. Achieved an appreciation and understanding of minority customs and heritages

The development of a "World Steel Drum Ensemble" was selected because music has proven throughout history to be a communicator of culture and misunderstood differences. Curtis (1988) points out that educational cultural cohesiveness found in many public schools has been directly influenced by the implementation of multi-cultural educational curricula. A steel drum ensemble provided the multi-cultural education activities currently missing at the site school's curriculum.

Chapter III

METHOD

In the capacity of instrumental music director at the practicum site, the author possessed knowledge of musical education strategies that taught musical concepts to students. The first task was to procure a steel drum maker and determine the cost and delivery of needed instruments. The second step was to secure $9,000 from a local bank to purchase instruments, equipment, and supplies. After funds were secured and instruments furnished, a weekly schedule commenced. The practicum author had the support of the administration to pursue the solution strategy and was sure he could obtain the funding for the needed supplies. All rehearsals were held extracurricularly (evening hours).

Week One: Hand-outs and announcements were made available to the practicum site student body stating audition

time and dates. At the conclusion of the first week, auditions took place to select 20 members representative of various ethnic backgrounds. Those 20 selected members comprised the target group. After auditions, steel drum members had their first rehearsal.

Critical thinking skills were utilized by members of the "World Steel Drum Ensemble" to brainstorm a way to learn the notes in each of the representative instruments. There have been no texts or references on steel drum performance techniques, so the participant's utilization of critical thinking skills were unique in this situation.

According to Ennis (1962) the participants identified the problem of learning how to play a steel drum. Definitions and clarifications included:

1. Identified the main issue - Where are the notes (pitches) on a steeldrum?

    A. Allowed the participants to experiment on their respective drums, then allowed the participants to verbalize conclusions and ideas on individual

performance techniques.

B. Narrowed down the most sensible conclusions using "In what ways might I....?" (IWWMI) Had each student verbalize ideas on steel drum performance techniques without negative or positive feedback from the author.

C. The solutions to the problem of learning to play a steel drum were discussed by the target group and the solution strategy with the greatest potential for solving this problem was chosen.

D. The plan of action Was to incorporate a way to practice a steel drum without taking it home.

E. Identifying the conclusion for learning to play a steel drum was a consensus of opinion by the target group.

F. Recognizing the reasons why this solution was best suited for all target groups was discussed and the most appropriate solution was utilized.

2. Judging the information given on how to play a steel drum determined the credibility of all input and observation. The "World Steel Drum Ensemble" participants determined problem solution relevancy and recognized similarities and consistencies in solution strategies.

3. The "World Steel Drum Ensemble" participants

> drew their own conclusions on learning to play a steel drum and predicted probable positive or negative consequences. The author assisted the target group by encouraging free expression of ideas and not judging participant's solution strategies. The author assisted the target group in encouraging orderly deductive reasoning in tallying the Ensemble's consensus of opinions. The prediction on performance outcomes evolved from the target group solely and unsolicited (VanTassel-Baska, 1988).

Week Two: The first rehearsal of the "World Steel Drum Ensemble" incorporated a clinic session to familiarize students with new instruments. The author determined which students were best suited for each drum and for percussion, keyboard, guitars, mallets, and auxiliary percussion instruments. The goal of Week Two was to learn two songs that were typical of Caribbean rhythms and Latin influence. The next goal of week two was to recognize each culture representative of the "World Steel Drum Ensemble" and review the cultural backgrounds of each ethnic origin. Week Two's session utilized a Saturday. Hours for this session

ran from 9:00 a.m. to 12:00p.m., Lunch from 12:00 - 12:45 p.m., then from 1:00 p.m. to 3:00 p.m. During Week Two session time was allotted for care of the instruments and their origins. All "World Steel Drum Ensemble" participants, students, and teachers were involved in progress reviews. All "World Steel Drum Ensemble" participants current academic and discipline reports were reviewed.

Week Three: A repertoire was started for performance purposes. Parents were utilized to share various ethnic cultural backgrounds and customs. A cooperative teaching-learning atmosphere was developed among students, parents, and the author to reach a performance goal of five weeks after implementation. Local newspapers and civic organizations were contacted to familiarize the community with this practicum project.

Week Four: Five songs were the repertoire goal for Week Four. This week was a preparation for a performance of Week

Five and expanding practicum site and local media attention. Steel drum educators and musicians were utilized as resource people. Proposals of this project were sent out locally and state-wide. Dress and Costume were discussed by parent volunteers. The target group chose costumes.

Week Five: A performance was scheduled locally for an International Festival that had an audience made up of local and state residents. An evaluation was conducted to determine the level of success of the "World Steel Drum Ensemble's" performance. This evaluation utilized a combination of community, parent, educator, and administrator questionnaire. (Appendix D)

Week Six: The author scheduled practicum school district clinic-performances to familiarize wider audiences of students, parents, teachers, and administrators by performing in individual schools in the district. The author obtained feedback from parents, teachers, community members, and

administrators. (Appendix E) Participating students were reviewed on academic and discipline reports.

Week Seven: A mid-point evaluation was conducted to see how well the solution strategy was meeting it's objectives in the following areas:

1. Improved cohesiveness of minority students and parents. A decrease in isolationism of the target group.

2. Improved grades of the target group.

3. Improved discipline of the target group.

Week Eight: A repertoire of seven songs was utilized by the "World Steel Drum Ensemble". The songs exemplified musical styles from African, Latino, Caribbean, and Anglo-American cultures. Various local and state performances further facilitated the appreciation and understanding of multi-cultural music education. A District school-wide performance showcased this multi-cultural musical practicum project.

Week Nine: Final Review - Progress for students was determined by a final performance for a large audience of peers, parents, educators, and the community. Also, final academic and discipline reports were collected for success determination.

Week Ten: The author met with the practicum site administrator, district wide supervisors, and the superintendent of district schools to discuss the reality of incorporating multi-cultural music education in more of the practicum district school sites. The author influenced at least one other school site to incorporate multi-cultural music education for the following school year.

Week Eleven: The author distributed materials, videos, and press releases to state and national organizations for possible dissemination of the "World Steel Drum Ensemble's" influences on music education.

Week Twelve: Feedback from state and national music and educational organizations enabled the "World Steel Drum Ensemble" to outreach the message of multi-cultural education to a wide-range of educators and the general populus. A clinic performance was given with international steel drum artist Othello Molineux. This clinic enabled the site school's steel drum ensemble an opportunity to actively participate with an acclaimed professional role model. (Molineaux, 1991) Another contractual performance clinic date was secured for the 1991 -1992 school year. These activities facilitated the accomplishment of a state and/or national outreach objective. During this week, the success of this project was evaluated in terms of it's stated outcome objectives.

Chapter IV

RESULTS

In order to determine if the practicum was successful, outcome objectives were measured according to specific measurement instruments. This practicum met the criteria for success by achieving three out of it's three objectives. These objectives along with evaluation techniques were as follows:

1. One hundred percent of the target students' knowledge of cultures other than their own increased from the previous 20 percent level to 80 percent. This 60 percent increase in cultural knowledge was measured by analyzing the responses on a pre and post cultural knowledge survey. The criteria used in determining cultural knowledge was a minimum score of 80 percent on the post-cultural knowledge survey. (Appendix C) The teacher constructed pre and post-surveys were comprised of questions selected on the basis of historical and factual knowledge of multi-cultural music.

2. Ninety percent of the target students achieved successful academic achievement in all subjects. The criteria used to determine successful academic achievement was a C or higher in all subjects. The evaluation tool used to determine a C or higher was the average of the target students' grades in each

subject. An average of 76 percent or higher was achieved in all subjects.

3. Through the infusion of critical thinking, 90 percent of the target students did not receive any discipline infraction reports. This objective was measured by a review of the practicum site discipline reports.

Chapter V

RECOMMENDATIONS

The formation of the "World Steel Drum Ensemble" and it's documented success was made available in the form of a video tape that was distributed state and nation-wide showing the practicum site "World Steel Drum Ensemble" as a part of the practicum site's music curriculum. This practicum was provided as a guide to parents, educators, and the community who have found non-cohesive and alienated minority students as the largest "at-risk" student populus.

The practicum site's "World Steel Drum Ensemble" was selected to perform a clinic-concert for the Florida Music Educator's annual convention in January of 1992, thus providing an opportunity to communicate this practicum project's purpose of multi-cultural music education with music educators from the kindergarten to college level.

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Appendix A

Instrumental and Vocal Music Educator's Questionnaire

Appendix A

Instrumental and Vocal Music Educator's Questionnaire

The following survey will assist our district with current information to be used in curriculum development. Please complete the questionnaire and return it to me in the enclosed self-addressed stamped envelope. Thank you for your time and assistance.

1. _____ Do you currently utilize a curriculum in your music classes?

2. _____ Do you incorporate units on multi-cultural music education?

3. _____ Do you presently utilize steel drums as a performance medium?

4. _____ Do you teach any units on African, Latin, Caribbean, or Mariachi music?

5. _____ Do you teach units on cultural musical heritages of any minority cultures? If so, please list areas below:

Appendix B

Administrator Survey

Appendix B - Administrator Survey

Dear _____: (Name of Administrator)

I am presently taking a survey of our district's music educators to fulfill requirements for my Educational Specialist's degree. I ask for your assistance in completing the following survey. Please return the completed survey to me in the enclosed self-addressed stamped envelope. Thank you for your time and assistance.

Sincerely,

Director of Instrumental Music

1. _____ How many full-time vocal music teachers are there in your school?

2. _____ How many full-time instrumental music teachers are there in your school?

3. _____ How many part-time vocal music teachers are there in your school?

4. _____ How many part-time instrumental music teachers are there in your school?

5. _____ How many of your music teachers are currently teaching out of field?

6. _____ How many minority music teachers are there in your school?

Appendix C

Cultural Knowledge Student Questionnaire

Appendix C
Cultural Knowledge Student Questionnaire

Your Name_____

Your parent(s) first and last Names_____

Your address and phone_____

_____

Your Birthplace_____

Your Mom's Birthplace_____

Your Dad's Birthplace_____

Your Grandparents' Birthplace_____

_____

1. Name two of the instruments used in Caribbean music that are unlike musical instruments used in other musical styles._____

2. The Caribbean culture has it's roots from several countries. List two._____

3. The musical style of the African culture is best known for the contribution of: (a) Melody, (b) Harmony, (c) Rhythm, or (d) Timbre. Circle the correct answer.

4. Which cultural heritage is the oldest? Circle the correct choice. (a) American, (b) Caribbean, (c) Latin, (d) African

5. Name two of the instruments used in Latin music that make this musical style unlike other styles of music.
_____

6. Name two natural or nature made instruments used in African music._____

7. Other than rhythm instruments, the main instrument used in Caribbean music is the _____.

8. Latin music has been influenced by the cultural heritage of what country? Circle the correct answer. (a) Spain, (b) Mexico, (c) Puerto Rico, (d) South America, (e) all of the above.

9. America has only one <u>true</u> musical style. List that style here:_____

10. Anglo-American culture has it's roots from what continent? _____

11. The culture of the United States is very diverse. Explain why._____
_____

12. Name at least four of the countries that make up the Caribbean culture. _____
_____

Appendix D

Community, Parent, Educator, and Administrator Questionnaire
(Follow-up to Clinic Concert of the "World Steel Drum Ensemble")

Appendix D

Community, Parent, Educator, and Administrator Questionnaire
(Follow-up to clinic concert by the "World Steel Drum Ensemble")

Did you learn more about minority musical cultures and heritages during the "World Steel Drum Ensemble" performance?

Yes_____ No_____

Do you feel this clinic concert assisted you in better understanding and appreciating minority musical cultures and heritages?

Yes_____ No_____

Do you feel the utilization of the "World Steel Drum Ensemble" is a viable part of totally educating the community, parent, and students in minority musical cultures and heritages?

Yes_____ No_____

Did you enjoy this clinic concert by the "World Steel Drum Ensemble" ?

Yes_____ No_____

Appendix E

Administrator and Music Teacher Questionnaire
(Follow-up to clinic concert by the "World Steel Drum Ensemble")

Appendix E

Administrator and Music Teacher Questionnaire
(Follow-up to clinic concert by the "World Steel Drum Ensemble")

Do you feel the clinic concert benefited you and your students?

Yes_____ No_____

Will you consider implementing a unit in your curriculum on multi-cultural music and heritages?

Yes_____ No_____

Would you like to obtain further information/resources on multi-cultural musical styles and heritages?

Yes_____ No_____

Would you consider the"World Steel Drum Ensemble" an asset to our district needs in communicating minority musical styles and cultures?

Yes_____ No_____

Additional Comments:

Optional Information:
Name_____ School_____